MARCH 15 '79

CLAY GEERDES COMIX WORLD

116TH ISSUE!

COMIX WORLD 116. March 15, 1979. Copyright by Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Bob Foster. Subs: $6 for 24, $10 for 48. Complete set of back issues (some xeroxes) is $20. Comix World mini-comix now available: BABYFAT 1 and 2, FRIED BRAINS, WEIRD WAITRESS FANTASIES, A HUMOUR, VIOLENCE IN AMERICA, DISCO MOUSE, FUNNY INSECTS 1. All 8 for $3 this month. Single comix 50¢. The mini-series is open to all artists and those interested may contact me for an assignment.

I WONDER JUST HOW ACCURATE ALL THIS RESEARCH CAN BE WHEN THE CIRCUMSTANCES ARE SO...WELL, HUMILIATING.
SCIENTIFIC RESEARCH CAN NEVER BE HUMILIATING
WELL, IT'S NOT VERY CONDUCIVE TO SPONTANEOUS PERFORMANCE
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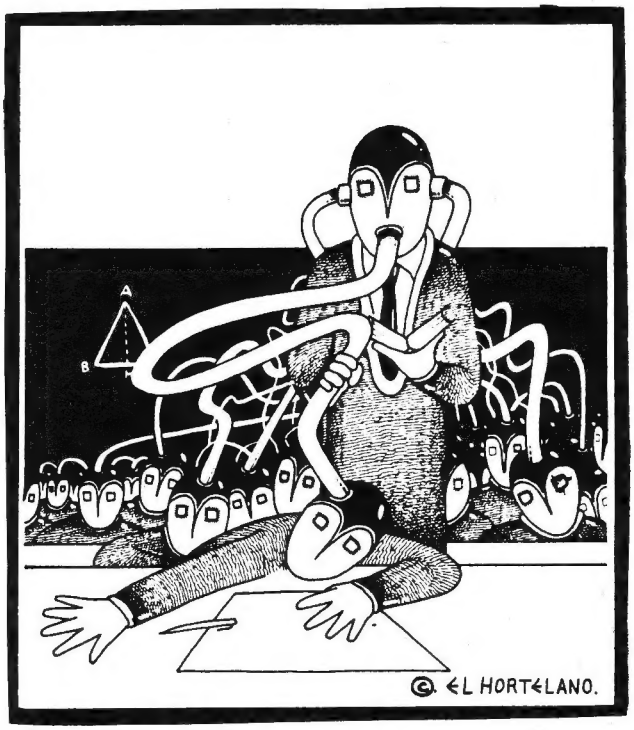
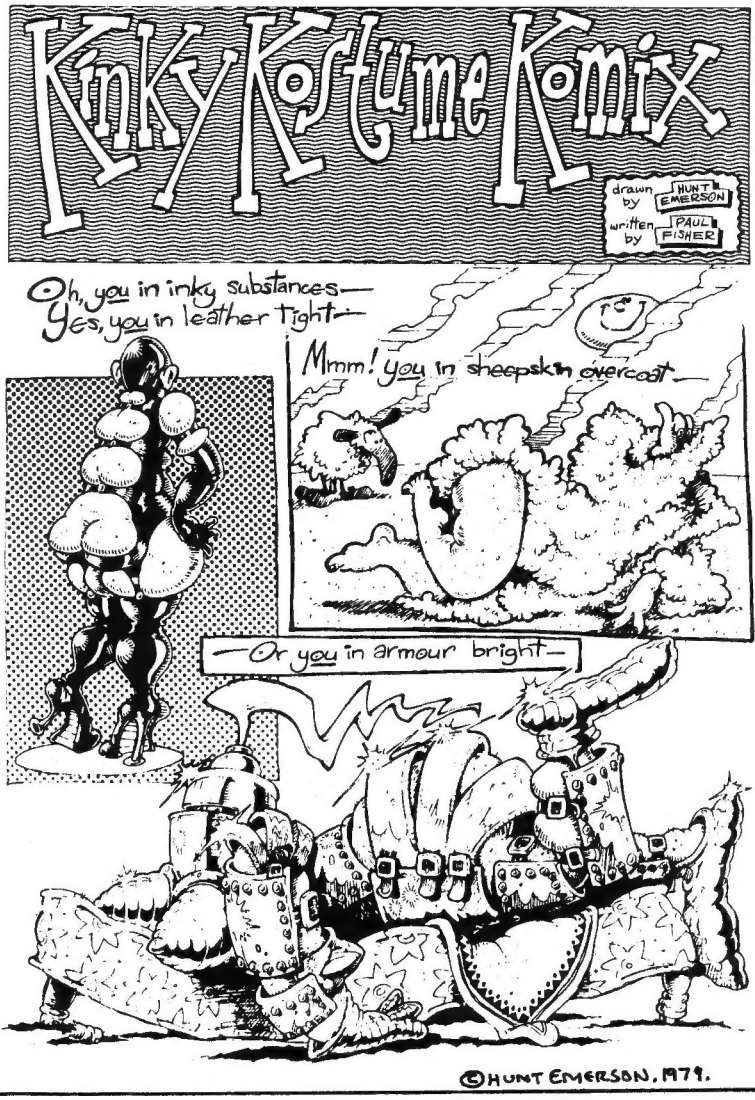
* WIPE OUT COMICS No. 2: TALES OF COMMON CONCERN is just in from The Real Free Press in Amsterdam. The New address for RFP is Dirk Van Hasseltssteeg 25, Amsterdam and they have a nice catalog so you may want to drop them a line. Wipe Out has the first Dr. Atomic tale in some time, "The Amazing Dopelicator." By Larry Todd, of course. A humorous story about those folks who volunteer for sexual experiments (see panel above) which was written by Fernando Valdivia and illustrated by E. A. Fisher, an American artist living in the lowlands. "Mixed-up Memory Mamba" by Peter Pontiac had to be printed from xeroxes because someone ripped off the originals. New work by Hunt Emerson, which includes the page reprinted here. A story by Dave Geiser, which must be his first appearance in a foreign mag. A second story by Jean Claude Block who appeared in WIPE OUT 1. Joost Swarte did the cover and RFP will soon publish his anthology JOOST SWARTE'S MODERN ART.

The latest from Spain is EUROPA REQUIEM?! an amazing symbolic view of a computerized robot culture, a totally depressing trip through a sequence of nightmare images lovingly drawn by the artist who calls himself El Hortelano (The Gardener). The layouts are visually commanding with white panels laid out on black paper. The book is printed on beautiful vellum with a two color cover (yellow and violet). 9x12". The text in the book is printed in a telegraphic style at the bottom of each page with the panels telling most of the story. Serious collectors of experimental art will want this one. Write to Jaume Farnas at ZAP 275 in Barcelona, Spain, re Spanish comix and undergrounds. A panel is previewed on this page (lower left).* A nice illo by Gary Hallgren in the April HUSTLER.+ For my fellow paperback thriller fans, I recommend C. Terry Cline's DEATH KNELL.* Arm yourself and go and see THE WARRIORS* A class in cartooning out at FortMason on March 17. Lee Marrs and Victor Moscoso among those who will teach. $40 for the whole thing. Call the Fort Mason Art Center for info. Bldg. 314.* CW list back in COMIC READER. Send me info on your new books. C.G.

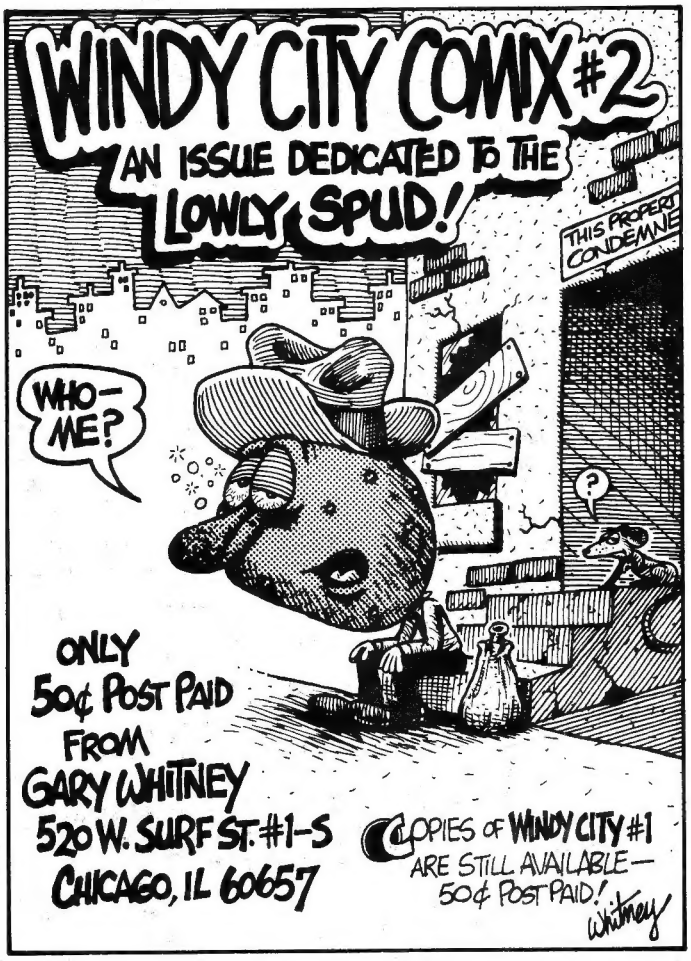



Kinky Kostume Komix
drawn by HUNT EMERSON
written by PAUL FISHER
Oh, you in inky substances—
Yes, you in leather tight—
Mmm! you in sheepskin overcoat—
—Or you in armour bright—
©HUNT EMERSON. 1979.

"SO YOU WANNA BE A COMIC BOOK PUBLISHER..."

What happens when someone decides to publish a comic book? He goes into one of the toughest businesses around, one that may cost him all his money and friends. Becoming an editor means getting it from both ends. Let's go through the routine for the new folks who have dreams of publication and fame. You've decided to put out this comic book. A few artist friends say they'll draw stories to go with your own. You've written to others who have expressed an interest and you decide to go ahead. You call up a publisher and rap the deal to him. He says no. He's got too many commitments right now. The business is slow. There's a paper strike on. Printing costs have tripled. Blah. Blah. You go to another publisher and he says basically the same thing, but he likes the concept of the book and would like to do it. He says he might distribute the book if you managed to get it through production. You talk to your friends again. A rejected it, but B loves it and wants to do it so why not go ahead and do the artwork and get it ready and see what happens. Hell, there are a lot of companies around. Just look at all the undergrounds. Must be a lot of fans out there to justify so many books. So you go ahead and start on the art. As editor, you have to okay the stories and the layouts and approve the final artwork, then you have to get it all collected and take it to the publisher and go over it all again, dealing with his reactions. He has to deal with the printer, unless you have decided to freelance the entire book, in which case you have to deal with the printer, too. Some time passes, probably a lot more than you had anticipated, and you find you have one or more artists who haven't gotten their work in. You write letters. Nice, polite ones. You find out that one of the artists who promised you a story has gotten a lot of well-paying commercial gigs since he made the original commitment to you and he's been postponing your story because of the low pay (or lack of pay). Perfectly natural. You'd do the same thing. Meanwhile, you need his work and the other pages to get your book out and fulfill your commitment to the other artists who already have their work in and keep asking you when the book is coming out. You think, what am I going to do with this guy? He's into record album covers and it takes him forever to do a page and he's into the book for six pages and he hasn't even started. Shit, it may be two years before I get his work, if I ever do! The publisher, meanwhile, is bugging you about the book. He likes to publish four at a time, because the rates are better when you run four covers, so he's on your ass about getting the book in and you stall him, show him how good the artwork is on the pages you already have, and hope you can figure out an angle in the few days he has given you before giving the spot to someone else. The other artist who is holding everything up turns out to be a heavy doper and he's in the joint. Oh, he can finish up the artwork there, he writes, and everything will be cool, man. Ultimately, what you thought would be a six month or year project turns out to take three years, during which time you have gone through two different living arrangements, three part-time jobs, a minor operation on your leg, a death in the family, and a beard. Your own original story now looks amateurish and shitty in the light of what you have learned about art in the interim and you are thinking about junking it and starting over. Why not? Finally, with all of the art in and the book in print, you realize you have learned a lot about art and business. You also know something you never thought about much before--you aren't known. Your name isn't Neal Adams or Robert Crumb. Your book sits on the shelves, because no one knows you, and a buck is too much to gamble on a newcomer. Oh, your friends all bought a copy and the hardcore collectors who buy everything bought their six, but the tourists and the general public are asking for ZAPS, not your virgin effort. Yeah, but it's good artwork, you think, and it'll catch on in time, but it may not be all that good outside your clique. It may be apprentice work that shouldn't have gone into print at all. On the other hand, it may be the greatest stuff since Wally Wood's Weird Science. In either case, one experience with one book is likely to teach you that you would rather draw and let someone else do the editing and publishing.

-Clay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AN ISSUE DEDICATED TO THE LOWLY SPUD!
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